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NEWS

Miami Arts Project

StoreFront is pleased to be one of the New York collaborators on the **Miami Arts Project**, a large scale urban arts initiative that is scheduled to begin in early January 1998 and will run for a three month period in Miami, Florida. The goal of the **Miami Arts Project** is to create a series of public art works throughout Miami. Miami is to function as both the subject and context for these projects which are being sited primarily in media spaces. Over seventy-five artist designed billboards placed throughout Dade County, eight thirty-second public service announcements designated for local cable television and viewing at the Miami International Airport, and a large two story wall mural created at The Wolfsonian-Florida International University will reflect the cultural composition and overall experience of the City.

Cristina Delgado, our Development Director, is Project Director and Co-Curator of this initiative. Artists are Eduardo Aparicio, Jose Bedia, Consuelo Castaneda, Nicole Eisenman, Priscilla Fortman, Dara Friedman, Mark Handforth, Alfredo Jaar, Carol Jacques, Glenn Ligon, Gary Moore and Jocelyn Taylor.

New Board Members

In addition to Beatriz Colomina, and Elizabeth Diller, StoreFront is pleased to announce the appointment of nine new Board Members: Peggy Deamer, Belmont Freeman, Alvin Hall, Steven Johnson, Laura Kurgan, William Menking, Linda Pollack, Michael Speaks and Anthony Vidler.

Peggy Deamer
has been Director of Advanced MED and Post-Professional Studies at Yale University since 1995 and is also a partner at Deamer + Phillips, Architecture.

Belmont Freeman
is the Principal of Belmont Freeman Architects, formerly known as Freeman & Pizer Architects, established in 1986. The firm's work has been featured in several publications while Belmont Freeman's designs have been honored by various design and architecture institutions.

Steven Johnson
is a litigation attorney at the law firm of Paul Hastings, Janofsky and Walker their in the New York office. In addition, Steve is an avid art collector who is involved with art related, not for profit organizations.

Laura Kurgan
is currently a Critic in Architectural Design, Yale University. She has lectured at the Graduate School of Design, Harvard University, Pratt Institute and Cooper Union among other institutions.

William Menking
writes weekly architectural and exhibition reviews for Time Out Magazine. He has held a joint appointment as Assistant Professor in City and Regional Planning and Architecture at Pratt Institute.

Linda Pollack
has been the Principal of Linda Pollak AIA since 1992 and is currently a Design Critic in Architecture at Harvard University Graduate School of Design.

Michael Speaks
is an Adjunct Assistant Professor in Planning and Preservation at The Graduate School of Architecture, Columbia University, and a Guest Professor at The Berlage Institute, Postgraduate Laboratory of Architecture in the Netherlands. He has also recently lectured at Yale University School of Art.

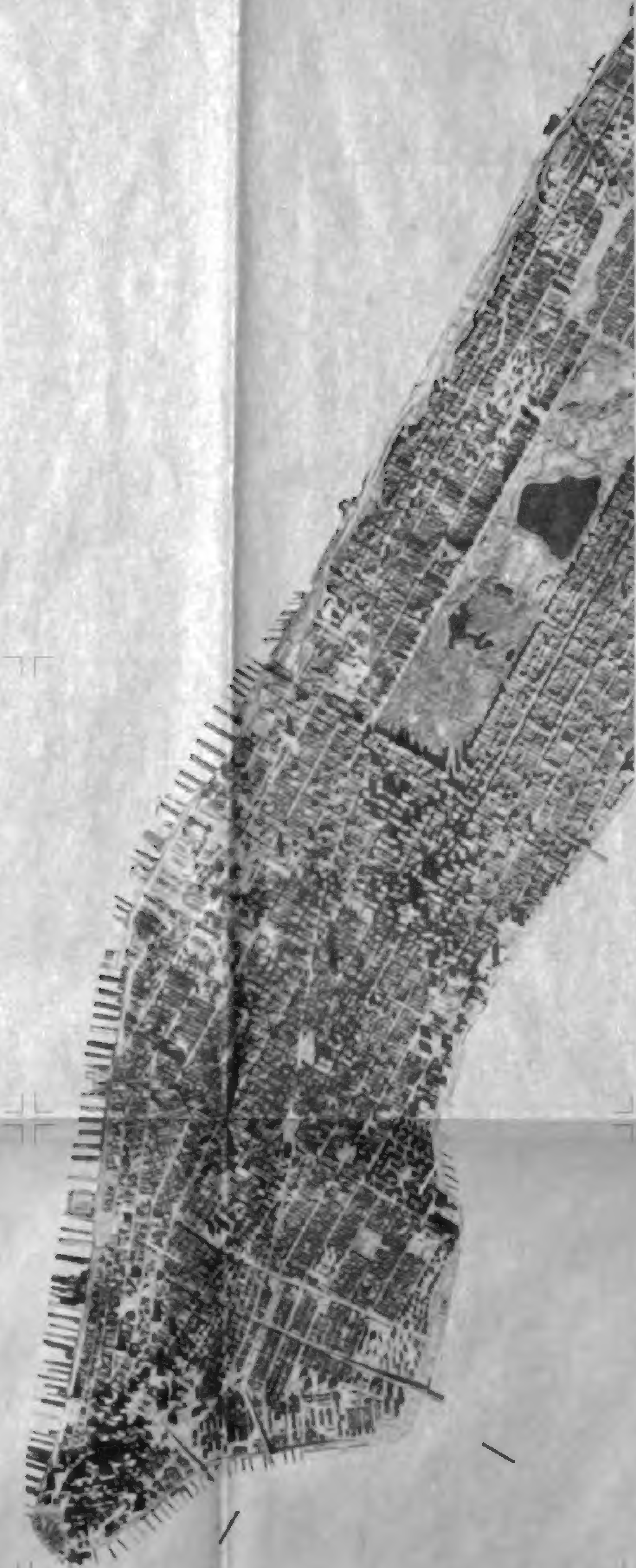
Anthony Vidler
is Dean at College of Architecture, Art, and Urban Planning, Cornell University. He has served as Chair, PhD. Program, Princeton University for 20 years and Chair of Department of Art History, UCLA for 3 years.

CALLING FOR EQUIPMENT

We are remodeling our administrative office and looking for extra office equipment to be donated. If you have a copy machine, or Macintosh compatible laser writer printer, jet printer or computers, StoreFront can put it to use. Your contribution is tax deductible. Volunteers are also very helpful in assisting with program production, newsletter mailings, carpentry work, etc. If you are interested in volunteering time, please contact Paola or Ron at 431 5795.

PLEASE NOTE: MAILING LIST UPDATE

We are in the process of updating our mailing list due to its increasing size and cost. Please provide us with some information by taking a moment to fill out the update form. Tell us, if you would like to remain on our mailing list by donating $15 per year or if you would like to contribute a standard contribution amount, in which case you will continue to receive our newsletter and your name will appear in it, or if you would like your name removed from the mailing list. All contributions are appreciated.



MAILING LIST UPDATE FORM

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Friends	$30 or more
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Sustainers	$100 or more
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_____ $15 to remain on mailing list
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cut out panel and mail with check

UPCOMING EXHIBITS

The Pearl River Delta Project is a documentary of the urban conditions spurred in Southern China by the economic reforms of the 1980's. It is the first exhibition in the five year long Harvard Project on the City led by Rem Koolhaas at the Graduate School of Design. Eight Harvard GSD graduates participated in the project gathering results of their site visits and interviews with Chinese planners, architects and scholars in a series of essays and a collection of images. The Pearl River Delta Project consists of Rem Koolhaas, Bernard Chang, Mihai Craciun, Nancy Lin, Yuyang Liu, Katherine Orff, Stephanie Smith.

The Pearl River Delta Project
January 27 - March 5, 1998

StoreFront is collaborating on a seminal exhibition titled Archigram, 1961-71, with New York non-profits and institutions including Thread Waxing Space, Pratt Institute, Columbia University and Cornell University. StoreFront will present a collection of drawings, posters, ephemera, maquettes, and large scale installations by Archigram, one of the most important and influential British futurist architectural collaborations. This exhibition was originally organized by the Kunstverein, Vienna and the Centre Pompidou in Paris.

Archigram, 1961-71
March 12 - April 25, 1998

StoreFront will showcase the work of Danish fashion designer Annette Meyer. Ms. Meyer emphasizes cultural and social differences and similarities by utilizing remnant paper packaging from various countries to produce a series of garments. The packaging originates from four chosen countries: Denmark, Japan, India, and the US. Highly visual and tactile, the clothes will be arranged by country, while the number of garments in each represented geographical section expresses that country's attitude towards the consumption of disposable packaging.

Annette Meyer
GOSTUBAPPS Inc.
May 6, - June 13, 1998

R U S S

GORDON KIPPING, G TECTS

09 DECEMBER 1997 TO 17 JANUARY 1997 *exhibition dates*
09 DECEMBER 1997, 6PM TO 8PM *opening reception*
TUESDAY TO SATURDAY, 11AM TO 6PM *gallery hours*

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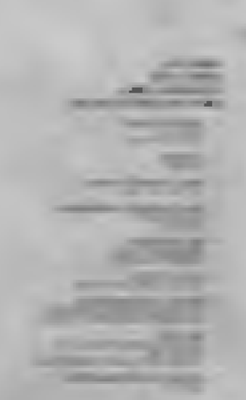

R U S S
RESIDUAL URBAN SITE STRATEGIES

GORDON KIPPING, G TECTS

09 DECEMBER 1997 TO 17 JANUARY 1997 *exhibition dates*
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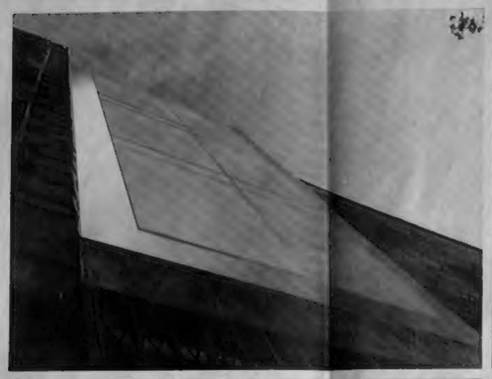
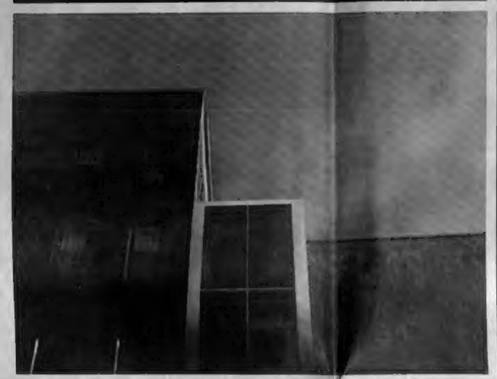
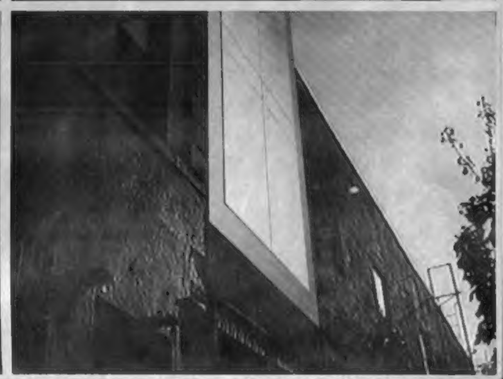






RUSS
an acronym for Residual Urban Site Strategies, relates the susceptibility to visual stimuli which characterizes our contemporary condition to a position within architectural production.

This relationship is developed with respect to strategies in the conversion of very narrow residual sites into habitable spaces in Manhattan's Lower East Side. This district is particularly conducive to such a proposal as its distinctive urban fabric produced by a tenement landscape and complicated with oddly formed city blocks offers an extensive inventory of narrow sites.

As a means of qualifying this narrow space as habitable, an architecture of surface is developed. This architecture appropriates image while retaining its principle attributes – a potential seductiveness and a potential to communicate information. Employing this potential, space becomes an effect of image and the two-dimensional surface becomes its external boundary. This forces a redefinition of space as that which occupies the volume between the body and the surface.

This gives rise to a revision in the measure of space. The cone of projection of the eye, the resolution of the image contained within the surface, and the proximity between the two are the variables in this measurement.

Through the control of these variables, our notion of habitable space adjusts to become an effect of the surfaces in visual proximity to that space. This in turn provokes the reconsideration of a massive inventory of narrow sites relegated to residue as potential receptors of the proposed building prototype.

SURFACE
Our contemporary condition can be characterized by an increasing responsiveness to surface phenomenon. From our susceptibility to the seduction of advertising imagery to our attentiveness to the dynamic barrage of moving images on the surface of the cathode ray tube, contemporary sensibility is cultured through a persistent feeding of image. What this delineates is a visual culture, both saturated with, and dependent on image and hence the container of image for stimulus. Surface is this container of image.

In Ordinary Diagrams (1995), surface as a mediator to proliferating electronic information technologies was a dominant theme. This project outlined how electronic information networks become legible only at their interface – the LED, the LCD, the cathode ray tube – the surface serving as the boundary between the electronic network and our perception. It described the potential of electronic image, with its dynamic capabilities, seductive qualities, and increased capacity to contain and communicate information, as a component of a architecture.

This was not in contrast to form as an architectural strategy. Form, it was said, typically results in a style and then a fashion and ultimately subjugates itself to consumption altering any of its intended physiognomic characteristics. Electronic image, when placed in juxtaposition to form, subordinates it and in turn, contains it. It was optimistically concluded that in the context of our image mediated culture there arises a potential for a responsive mode of architectural conceptualisation exploring dynamic surface.

Architecture, surface oriented or other, is typically devoid of a perceptible dynamic quality, particularly in comparison to the dynamic surface proposed in Ordinary Diagrams. It could be said that conventional architecture is also an architecture of surface, however slow, nonetheless can contain image and its properties – a potential seductiveness and a potential to communicate information. Employing this potential, space becomes an effect of surface and the information contained within the surface.

SPACE
Our contemporary condition, characterized by an increased responsiveness to surface phenomenon, has brought about the conceptualisation of an architecture of surface. If we accept that the mandate of architecture is the mastery of space, the necessity to demarcate space within a surface architecture arises.

Space, by numerous accounts, has collapsed. The present context of globalisation aided by the proliferation of electronic information technologies has created a perception of diminishing space. Space everywhere can be instantly fed into electronic networks and simultaneously made available here. Our proximity to everywhere becomes our proximity to those networks, or better, to the interface serving as a boundary to those networks – the surface.

The two-dimensional surface, in turn, becomes our external boundary of space. This forces a redefinition of space as that which occupies the volume between the body and the surface. More specifically, it is the zone of projection between our eye and the total projection.

This gives rise to a revision in the measure of space. The zone of projection of the human eye, the resolution of the information contained within the surface, and the proximity between the two for comfortable viewing are the new variables in this measurement.

RESIDUE
An aerial photograph of Manhattan reveals the distinctive fabric that characterizes the Lower East Side. This district, bounded by 14th Street on the north, the East River on the east, the Brooklyn Bridge on the south, and Third Avenue and the Bowery on the west, is predominantly made up of a single building typology – the tenement.

Technically any renter occupied multiple unit dwelling with communal circulation, yards, or bathrooms, the tenement has come to signify a five to six storey, single apartment building. As a housing type, it has evolved over the course of Manhattan's urban history and has been preserved in its various forms in the Lower East Side.

The New York Commissioners Plan, adopted in 1811, can be cited as the blueprint for Manhattan. The Plan allowed for the formation of rectangular blocks which could achieve a regular geometry of lots conforming as closely as possible to an ideal unit of 25 feet wide by 100 feet deep. At the south end of Manhattan, the geometry sprang perpendicularly from the shoreline of the East River and rotated to adapt to existing settlements that it traversed. Towards the north end of the district and extending over the rest of Manhattan, the gridiron plan created 200 foot by 800 foot blocks. Within these blocks, the 25 foot by 100 foot lots were established. Out of an economic imperative to maximize densities within this dimension, the tenement as a housing type emerged as the dominant form.

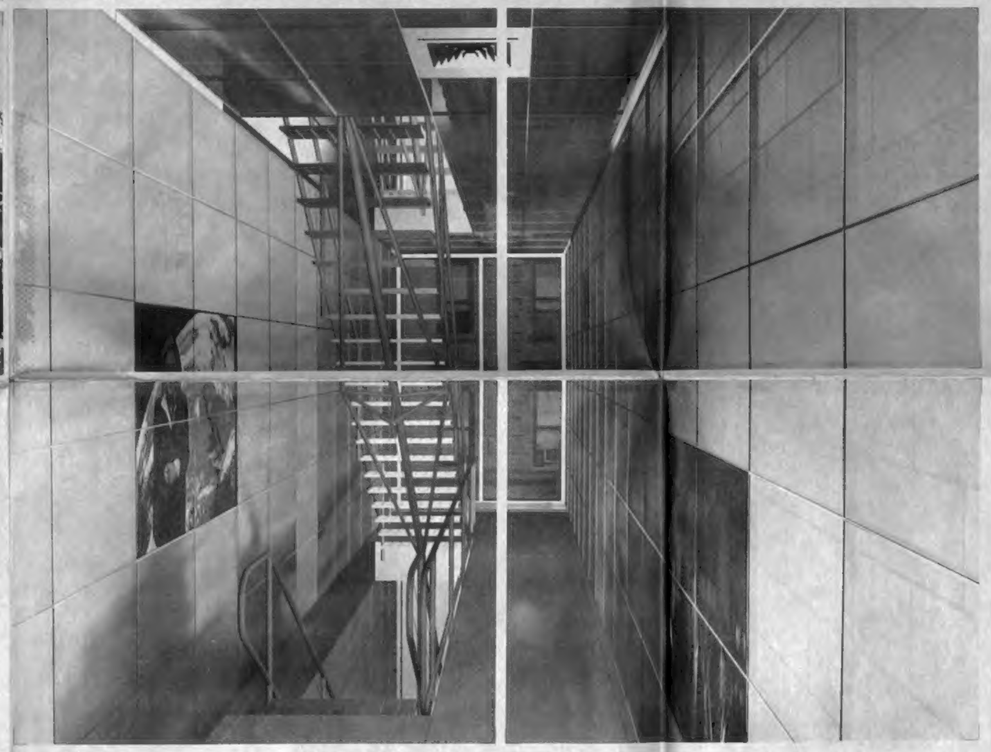
The predecessor to the tenement housing type was the 25 foot wide by 50 foot deep single family row house. With the tendency toward densification spurred on by the exodus of the affluent class and the influx of immigrant communities, the single family row house evolved through successive alterations into a typical tenement house. Through interior conversions to multiple family dwellings, back-building and rear extensions, the tenement rose five or six stories and approached 100 percent lot coverage.

Successive legislation limited these densities in an effort to address health concerns and to maintain social control. Nonetheless, this landscape continued to be reproduced. The last major civic urban study, The Plan for New York City of 1969, authored by the New York City Planning Commission, mapped land use and densities of the city and upheld the current pattern of predominately high-medium density residential land use for the district, a directive reaffirmed by the current Zoning Resolution of the City of New York.

With the emergence of infrastructural necessities and evolving economic imperatives, aberrations to the ideal block plan resulted. Large scale housing projects, hospitals, schools, civic buildings, institutional and commercial buildings, bridge construction, and street widening were superimposed on the existing grid necessitating adjustment to the block plan and the subsequent creation of lots which did not conform to the 25 foot by 100 foot standard.

The mandate to maximize economic advantage through the reproduction of the standardized typology of the tenement, viewed as the smallest economical unit, describes the present climate and hesitance toward design innovation. The tracks which for the predominant typology are left vacant and can be labeled residue. The various classes of residue are here identified.

PROTOTYPE
The proposed prototypical building is inserted into the identified residual sites on Manhattan's Lower East Side. The architecture of the prototype is adaptable to the dimensional constraints of the varying forms of residue. A common constraint is the narrow widths of the sites. The interior alone compensates for this constraint by acting as the receptor of an architecture of surface, characterized by its ability through penetration to contain still and dynamic image. The zone of projection of the eye, the resolution of the image contained within the surface, and the proximity between the two become architectural design considerations in this image saturated building type.



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